

# KERAMIC STUDIO

Vol. XVI, No. 6.

SYRACUSE, NEW YORK

October 1914



E, begin with this issue the publication of naturalistic designs in the shape of a supplement, as we had announced in previous numbers, also the publication of two color studies instead of one. The price of the yearly subscriptions remains what it was before, \$4 a year, but a slight change is made, as advertised, in the price of shorter subscriptions. The natural-

istic supplement alone with the two color studies, but without the advertisements, can be had for \$2.50 a year. However, we would advise even the naturalistic decorators to take the whole Magazine rather than the supplements alone, as they will get great benefit from the information and designs in the Magazine proper, even if they do not do conventional work, and they need the advertising pages which keep them posted on all that is offered in the way of materials and supplies.

It certainly is not a good time to begin an increase in the Magazine, and we would not have done it if we had not promised it at a time when nobody suspected that a monstrous, stupid war would suddenly stop all economic life in Europe and disturb the business of neutral countries to an extent which it is impossible to gauge at this early stage. But we are not pessimistic for the future, we think that sooner or later a great prosperity for the United States will result from this war and that china painting will continue its onward march, even if it suffers temporarily. We trust that subscriptions will come in as usual and even better than usual and that china decorators will show their appreciation of our efforts to help them by coming heartily to our support during the trying times which we may have to pass through.

That the situation just now is serious, there is no doubt. Importations of French and German china have entirely stopped and the supply on hand will not last forever. When industrial work in Europe will be resumed nobody can say, however it is better not to wait for the resumption of imports which is sure to come, though considerably delayed, but in a true American way, it is better to find and create other sources of supply.

Outside of European china, decorators have received lately an important supply of undecorated Japanese ware, Satsuma pottery and Sedji porcelain with green glaze. These wares although crudely made and often full of blemishes, have met with favor because of their artistic shapes and their suitability for enamel decoration. There is no reason why the Japanese should not send us before long a white porcelain. We have corresponded lately with the firms which control the present Japanese importation and we have good reason to hope that white Japanese porcelain will be on the market before many months.

But there is something more important than looking for sources of supply outside of the United States. There is absolutely no reason why a good white porcelain adapted to the needs of amateur decorators should not be produced in this country, not only as good as the European china, but better, for we must acknowledge that French china, for instance, with its very hard glaze and often poor shapes, is far from being an ideal ware. China decorators take it because they find noth-

ing better, but they would like something better and we must all ask for and work for a porcelain made in America which will have the qualities of the European china and in addition some qualities which the European china has not. This is surely going to come sooner or later. We think that one of the results of this war will be that the very often unjustified fad for imported things, whether porcelain or fabrics, hats, dresses, etc. will disappear and that everybody will ask for goods "made in America," and as soon as that demand is felt manufacturers will meet it.

The Belleek ware made in Trenton has been quite a favorite with china decorators in the last years. The ornamental shapes are good as a rule, and the soft cream color glaze has, like the Japanese soft wares, artistic qualities, which everybody appreciates and which are especially suitable to dusted color. It is a good American product and the present disturbed condition should tend to increase its production and decorators should find there a constantly growing source of supply. But Belleek ware is not suitable for all purposes. For tableware especially a real white porcelain is absolutely needed.

A series of articles by the Editor of this magazine is now being published in Brick and Clay Record, a Magazine which goes to all potteries, articles in which is explained the situation of the amateur china painting trade and through which it is hoped to induce American potteries to take up this special line of manufacture. We have also corresponded with several porcelain makers in this country. The difficulty is that these porcelain makers see their regular line boomed by the war and do not feel like undertaking a production which would necessitate a change in their processes of fabrication. We have little hope of seeing the present porcelain factories take up the amateur trade as an additional line, but we hope that before long new firms will undertake the production of a finer grade of porcelain than has so far been made in this country, a porcelain which will be sold both decorated and undecorated as has been done by the European factories.

The situation at present in regard to American porcelain is peculiar. There are several potteries producing it, but all produce the same kind, what is called hotel china, a porcelain which is far more durable and resistant than the European china, consequently well suited for restaurant and hotel use, or ordinary family use, but is heavy and has not the quality of finer grades. It is absolutely unsuited to the needs of amateur decorators, because it is glazed with a low fire lead glaze. This kind of glaze when decorated with overglaze colors and enamels requires a very slow firing, otherwise the smoke produced by the burning of oils and mediums gets burnt into the glaze and the ware comes out full of black spots or of a general blackish tint which ruins it. Unfortunately china painters all fire in a very rash way, and it is doubtful if they could be induced to fire in three or four hours instead of one hour or one hour and a half. What they need is a porcelain of fine quality, glazed by the European process, that is, with a high fire felspathic glaze. It is for the production of such a ware, right here in America, that we must all work and you may be sure that for our part we will do all we can to bring it about.

It may take some time to accomplish it. Meanwhile china decorators should not get discouraged if later they

(Continued on page 130)

## DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

## PROBLEM V. BALANCE OF SYMMETRY

"The study of design involves a systematic training of individual power to select with good judgment and discretion and to arrange consistently. It should result in good taste."—*Alvah Parsons*.

"Ornament is *developed*, not *invented*. It must be vivified from within, not galvanized from without."—*Walter Crane*.

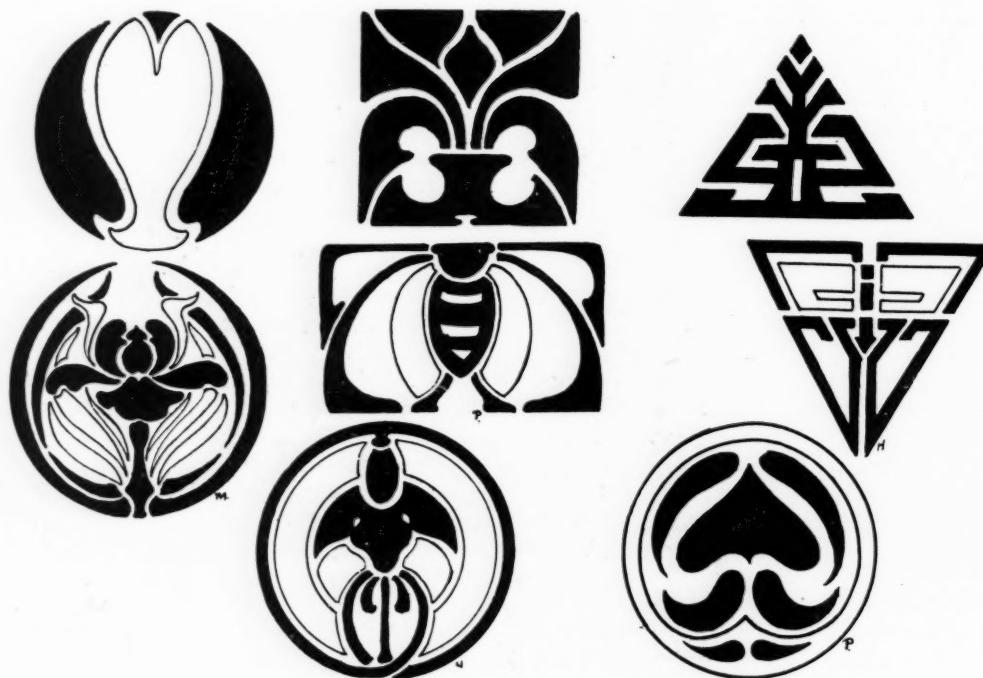
**B**EFORE we proceed further with design as adapted to shapes, we will, for discipline, practice the development of units of design. These we will consider later as parts of designs, but they are in fact complete in themselves, containing all the principles of design. We have defined, and in our previous problems have demonstrated the principles, rhythm and balance; but in the formation of these units, especially in the circular, the principles reach their strongest expression; the more pronounced the rhythm, the more carefully must we watch the balance. In the case of units balanced by symmetry, this is easier than when the parts are unequal in size and shape. Here the adjustment becomes a delicate matter—a matter largely of feeling and not of mathematical calculation. This problem deals only with the symmetrical units—having the same degree of attraction on either side of a vertical axis. We must remember that the space between the parts forms a strong attractive force and must be studied carefully and not left to accident. Symmetry appears as a basis of ornament in the earliest specimens of art expression. This kind of balance is always simple, dignified and strong.

From the first, man has endeavored to arrange his thoughts

in an orderly way. The first and simplest expression of rhythm appears as repetition and through symmetry. In nature, if traced to details, we find symmetry to be the basis of all life.

We will begin with the abstract line and see how we can cut the space in the most pleasing way. Considering first the circular unit, the lines must be in harmony (in rhythmic relation) with the enclosing line and with each other. The trend must be *in* and not *out of* the circle. There must be variety in the size and shape of the areas in order to create interest. When we have succeeded in demonstrating the principles in an abstract way, we will proceed to the natural motif, simplifying and making it conform to the same laws. Here we are again reminded that it is not necessary to keep the identity of the motif chosen, although we will do so when practicable. The primary object is to develop a sense of rhythm and balance—to *get it into the system*—to get the feeling for related movement and balance, so that in time these qualities will develop in our work automatically. Here all the limitations of the first problems are removed and we are free to revel in curves, always remembering the admonition as to restraint of movement and that we are working for well related lines and areas in harmony with the boundary line, rather than to imitate nature forms.

These units are complete in themselves; not only are they confined within a given space, but must of themselves from the shape suggested. They will later be used as *spot repeats* in making up borders and for other use as decoration, but for the present, they will serve their purpose in developing within us a feeling for rhythm and balance and as discipline in confining our efforts to a given shape.



## EXERCISE

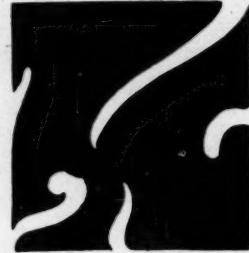
Make six symmetrical units of design, using shapes suggested in the illustrations; three using the abstract line, and three developed from a natural motif. See that all lines are in harmony with the boundary line and with each other. Watch

for variety in size and shape of the parts and for construction, i.e., for a feeling of natural growth. Keep them simple as to line and arrangement and logical as to growth. Use for motifs, bugs, butterflies, leaves, and the flowers of simple construction.



SMALL PINK CHRYSANTHEMUM—MRS. L. R. LIGHTNER

(Treatment page 125)



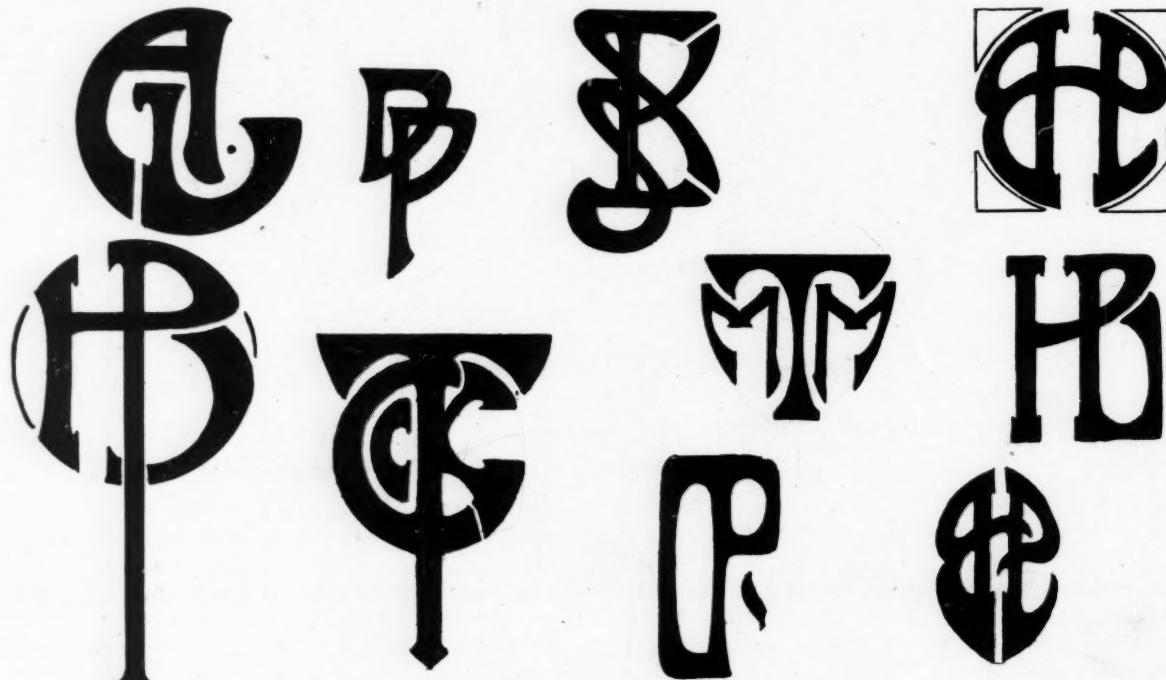
## PROBLEM VI. "OCCULT" OR "FELT" BALANCE

"There is an element in art which can be consciously controlled and may be classified and taught: there is another element which the personality of the artist supplies and which cannot be taught."—*Alvah Parsons*.

**W**E have said that nature in detail is always symmetrical. This is true only as to detail. Nature, in large, is not symmetrical. There is a higher type of balance found all through nature. It is this type that is characteristic of the Japanese decorations. It has been called "Occult" or "Felt" balance, and presupposes a finer or more subtle sense of balance. As we said in the preceding argument, it becomes a matter of feeling and not of mathematical calculation and results from the proper adjustment of objects or areas unequal in size and

shape. When we come to deal with values and with color, these will also figure in helping to procure this balance, but for the present we are dealing with lines and areas only and must by the position of these produce a balance as perfect as that of symmetry. "Unequal attractions balance each other in inverse ratio to their power of attraction." So that in balancing two spots within a given area, the point of balance is farthest from the smaller spot (See Figure 1), giving the smaller of the two the most background—just as the smaller of two children on a "teeter" must have the larger share of the board.

The more difficult the problem, the more interesting it becomes. So we will find in the development of these units more of interest than in the units of symmetry. This sense of balance, if not intuitive, must be developed, if we would have



DECORATIVE MONOGRAMS, PROBLEM VII

any appreciation of composition, either in the field of design or pictorial art.

#### EXERCISE

Construct six units of design, (shapes similar to those suggested in the preceding problem) which are complete in themselves and demonstrate that type of balance which is produced by the proper adjustment of parts unequal in size and shape. As in the preceding problem, begin with the abstract treatment of the space before using the natural motif. Work as before for a feeling of growth—construction—for variety in size and shape of the parts and for rhythm and harmony of line. These units are all valuable later as material for completed designs for shapes, as well as for present discipline in training the rhythm and balance sense.

#### PROBLEM VII: DECORATIVE MONOGRAMS

"The beautiful does not depend on the useful—but the useful may be made the highest expression of utility—of necessity—it then becomes beautiful."—George Santayana.

"It matters little whether we wield the chisel, the hammer, or the brush, or work at the forge, the carpenter's bench, or in the studio; if we feel our work and acquire the skill to make a thing of beauty, we are in the true sense of the word, *Artists*."—Walter Crane.

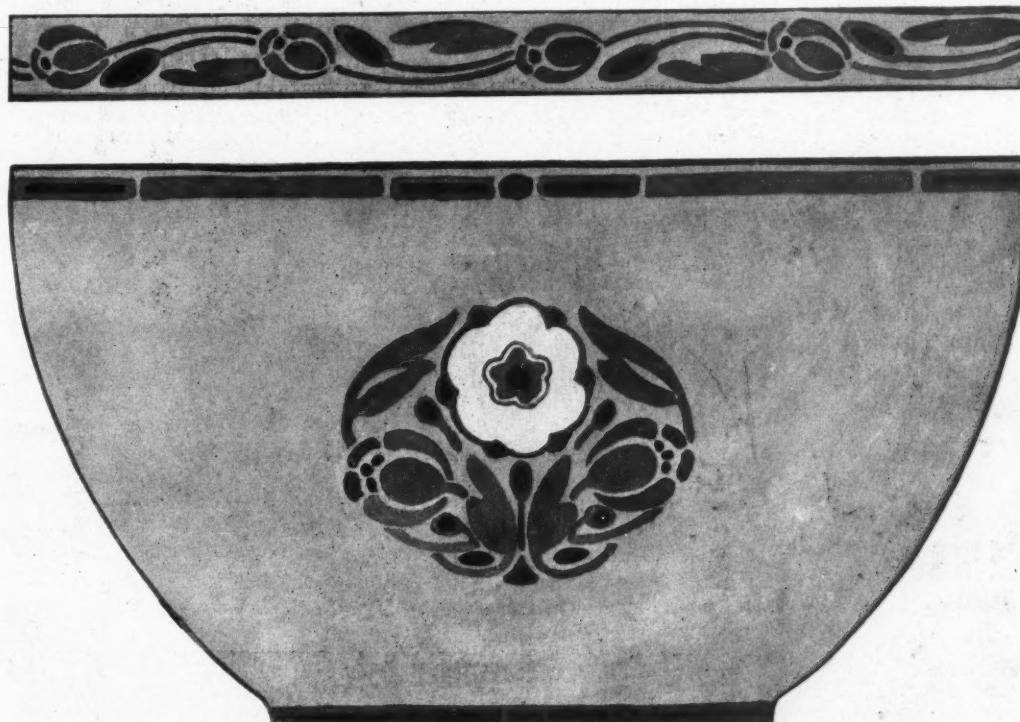
**T**HIS problem is practically the same as the two preceding problems and is interesting and quite as practical, as every designer is interested in the making of a decorative monogram for use in his or her art work. These monograms are

developed according to the principles of design and are, therefore, units of design and may be used as such in the decoration of table service, as well as for signature for designs, compositions and finished articles.

We will not attempt to cover the subject of lettering under this problem further than the construction of these monograms. Lettering is a distinct department and should be made the subject of special study. We all know enough of the construction of letters, however, to enjoy the discipline of this exercise and we will proceed without further argument to the construction, working for the same qualities as in the preceding problems.

#### EXERCISE

Make six decorative monograms, using shapes similar to those of the two preceding problems. (This is only a suggestion, not intended for limitation). Demonstrate the two types of balance (according to the combination of letters chosen). In constructing these monograms it is permissible, when unavoidable, to reverse a letter. The decorative quality is our first consideration, legibility, while desirable, is secondary. When we can combine both qualities, we have the most satisfactory type. Let us avoid the monogram of commerce, the jeweler's type as commonly seen. The characteristic of this type is the endless interlacing and superimposing of letters. Work rather for simplicity and harmony of line, avoiding the characteristics above mentioned.



BOWL, ANEMONE MOTIF—ALBERT W. HECKMAN

**M**AKE a tracing of the medallion to apply to the bowl. It should repeat three times on a bowl the size of this illustration. On a larger bowl it may be used four or five times. Care should be taken not to get it too low on the bowl. Paint in all the middle grey with Waterlily Green. Use deep Ivory for the flower form and for the dark accents use Mode. Transfer the border to the inside of the bowl so that it runs from left to right and paint it with Waterlily Green and Mode. Second Fire—Dust the whole bowl with Yellow for Dusting and touch up the accents of Mode.

#### ANOTHER TREATMENT

Mix a little Yellow Brown with some Yellow Green and paint in the leaves stems and bands at top and bottom of the bowl. Paint in the large buds in the medallion with Pearl Grey two parts and Yellow Brown one part. Give the flower form a thin wash of Albert Yellow. Second Fire—Give the whole bowl a light tint of Pearl Grey one part, Lemon Yellow one-half part and a little Yellow Green. Paint in the darkest touches in the medallion and bands with Yellow Brown to which has been added a little Yellow Red.

## CHrysanthemum DESIGNS (Page 123)

*Mrs. L. R. Lightner*

**PLATE**—Oil the outline around the flowers and buds, the narrow bands and stems and dust with Water Blue. Oil the light spaces, flowers and buds and dust with 1 Dove Grey and 1 glaze for Blue. If a back-ground is preferred, it can be oiled for the second fire and dusted with Pearl Grey and a little Deep Blue Green.

Salt Shaker—The outline around flowers and dark outline around the panels and around the top of the shaker are Green Gold. Light spaces in flowers and buds are oiled and dusted with 1 part Deep Ivory and paint Cameo. The grey tone in the flowers is Coffee Brown. Leaves and stems are Florentine Green.

Belt Buckle—All the dark tones except in flowers and are Antique Gold. All the grey tones are Green Gold. Petals

of flowers are Mais Yellow Enamels. The centers in flowers and buds are Scarlet and No. 3 Enamel.

Satsuma Bowl—Dark stems, dark centers in flowers, grey tone in flowers, the light space in border and the lower band are Green Gold. Dark leaves and small darkest spaces are Antique Gold. Light space in flowers is Italian Pinch Enamel. Light leaves and stems Cafe au lait Enamel.

Satsuma Box—Stems, dark bands, outline through the flowers and around them are Antique Gold. All leaves on top of box except the long half one and the small one joining the buds are Green Gold. Also the space between the two dark bands on the lid and bottom of box. The leaves on the bottom of box and the two remaining ones on the top are Florentine No. 1 Enamel. The outer petals of flowers and light space in buds are Mais Yellow Enamel. The darkspots in the center of flowers and buds are Scarlet No. 3 Enamel. The bands around the flowers and buds are Orange No. 3 Enamel.

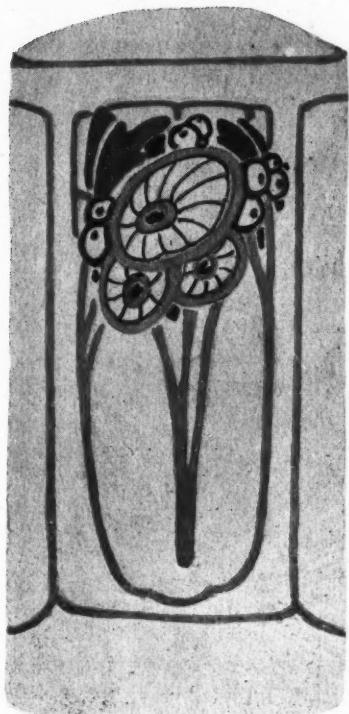


SATSUMA BOX, CHrysanthemums—PAULA FENSKA

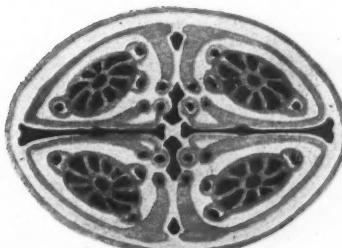
The stems and all the darkest tones are Antique Bronze Gold. Small petals in center of flowers Golden-Rod Enamel. The outer petals are Wistaria Enamel. The small leaves around the flowers are Florentine No. 1 Enamel. The remaining leaves and the bands are Green Gold.



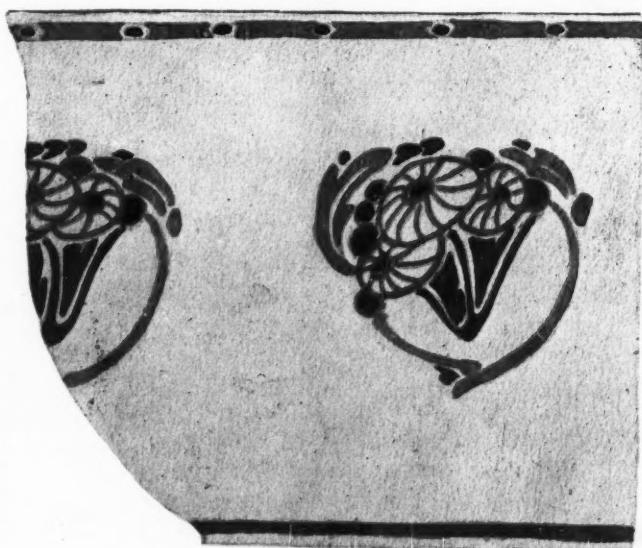
DESIGN FOR PLATE



SALT SHAKER



BELT BUCKLE



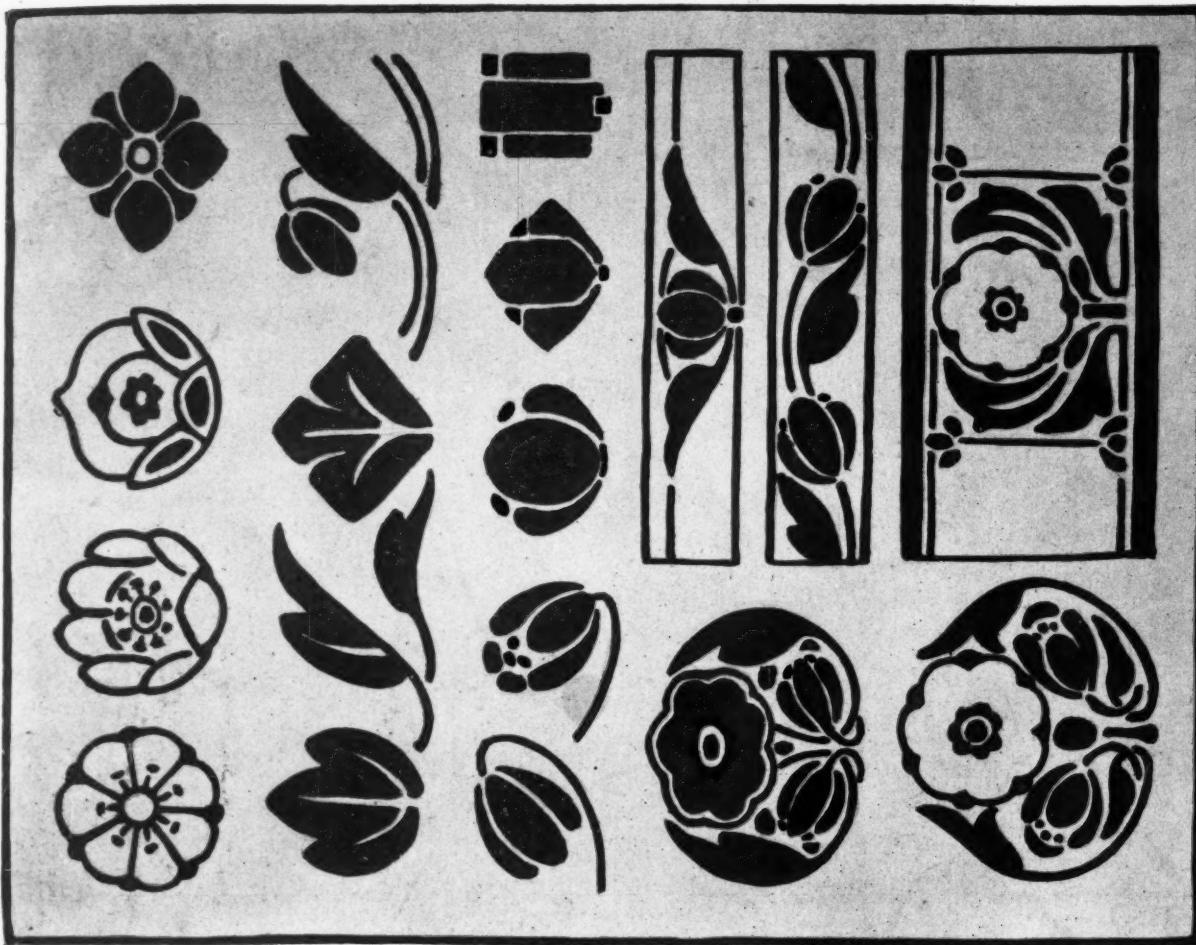
SATSUMA BOWL



SATSUMA BOX

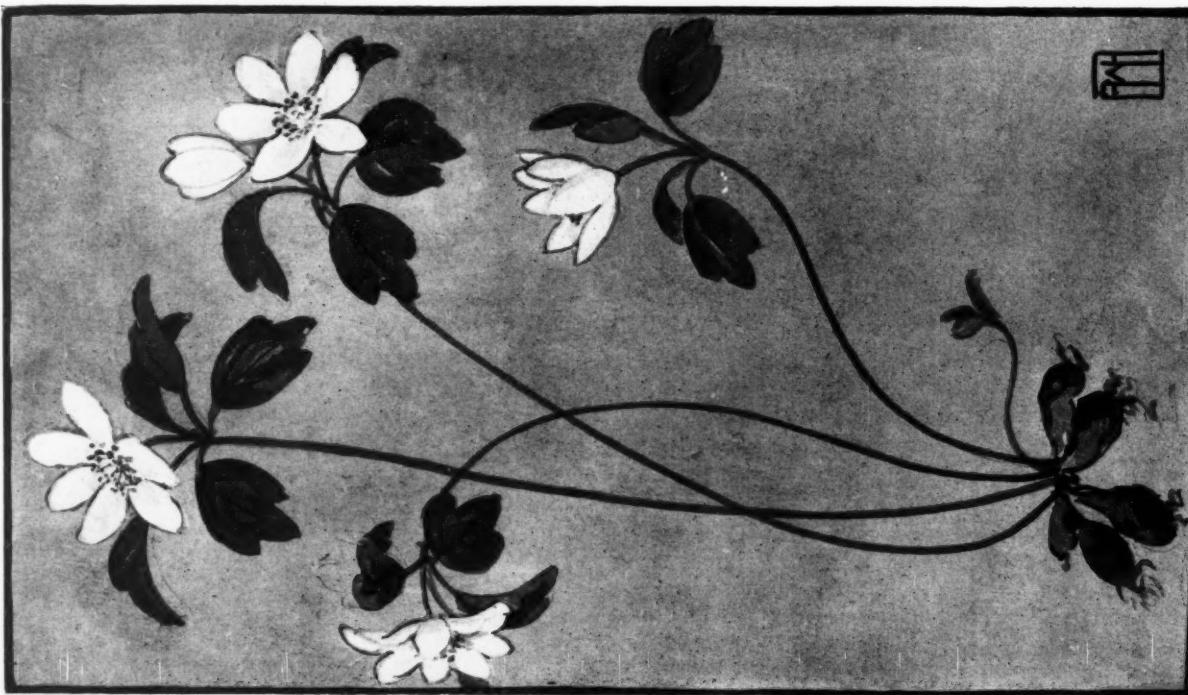
CHRYSANTHEMUM MOTIF DESIGNS—MRS. L. R. LIGHTNER

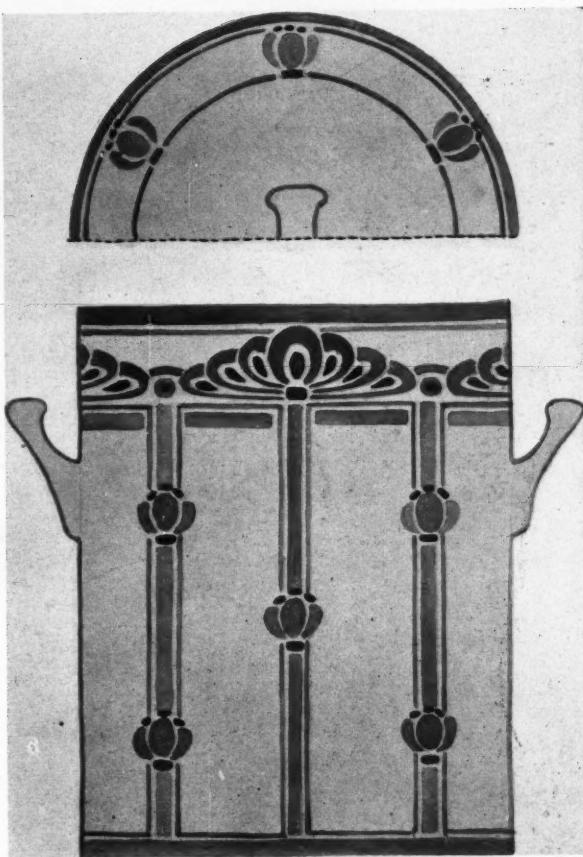
(Treatments page 122)



ANEMONE OR WIND FLOWER—ALBERT W. HECKMAN

Flowers are white tinged with pink. Petals, five or more. Stamens are yellow. Leaves are yellow. Leaves are a delicate green. Stems are tinged with red.





## HONEY JAR, ANEMONE MOTIF—A. W. HECKMAN

**O**IL all the dark grey parts and dust with Waterlily Green. Paint in all the darkest spots with Green Gold. Second Fire—Dust the whole piece with Glaze for Green. Go over all the Green Gold and Fire.

## ANOTHER TREATMENT

Mix two parts Pearl Grey, one part Apple Green, one part Yellow Green and a pinch of Purple Black to subdue the green. Dust all the design save the narrow lines and the dark spots. Paint in the narrow lines with one part Pearl Grey and one part Banding Blue. For the little dark spots use one part Banding Blue, one part Violet and a pinch of Purple Black. Second Fire—Dust the whole with Pearl Grey two parts and Ivory Glaze one part. The handles of the jar may be striped with color or left plain as desired.



## LITTLE BOXES (Page 127)

S. S. Holt

**N**o. 1. The design is carried out in Gold. A delicate tint may be added around the edge if desired, either of color or lustre.

No. 2. Apply a thin coat of Yellow Brown lustre over the entire surface of the box, and fire. Second fire, put in all of the design with Gold except the smallest dark spots, which are Scarlet No. 3 enamel.

No. 3. All the design except the two petals of the bud is painted with Yellow Green and Apple Green and the petals are painted Violet and a little Dark Grey. Center of flowers Yellow Red and a little Blood Red. Second fire, tint entire surface with a soft Ivory tone, using 2 parts Yellow Brown and 1 part Yellow Green; this should be applied with a very thin wash.

## SMALL PINK CHRYSANTHEMUMS (Page 119)

Mrs. L. R. Lightner

**S**KETCH design in, then paint dark leaves with Shading Green and Brown Green, the light leaves with Apple Green and Yellow for Painting, then the buds which are much darker than the flowers, use Blood Red and Rose Pink, then wash a thin wash of the Rose Pink over the flowers, shade these with Blood Red and a very little Mauve, the centers are a darker touch of the Rose Pink, for background use Copenhagen Blue, Mauve and Apple Green.

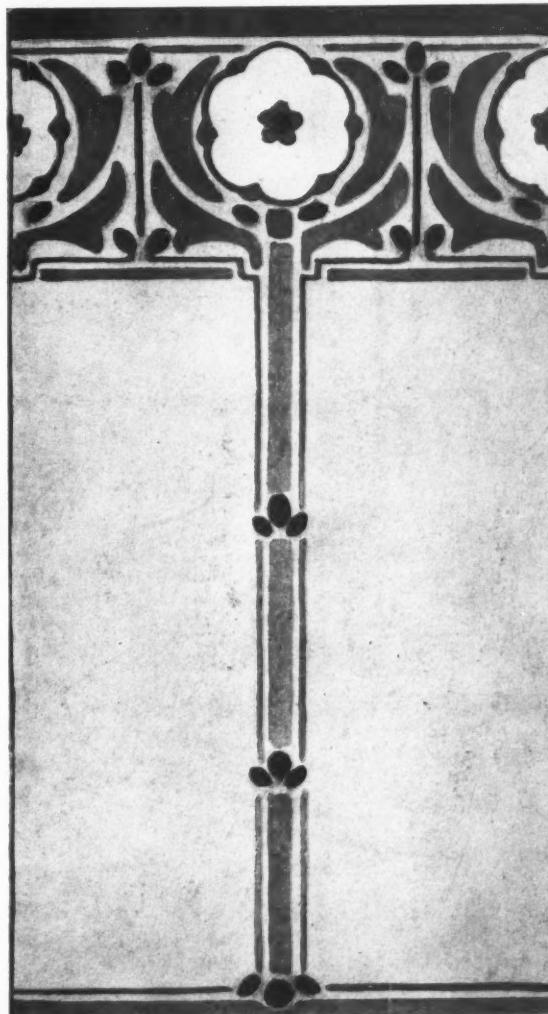
Second fire, strengthen with same colors used in first firing.

## CHRYSANTHEMUMS (Page 126)

Caroline Hetlage

**S**KETCH design in, paint flowers with Yellow for Painting, Yellow Brown, and shade with Brown Green and Albert Yellow, the centers have Yellow Red touches, the leaves are Yellow Green and Brown Green, the buds are Yellow Brown and Yellow Red, the stems are Brown Green, the background is Albert Yellow, Brown Green and Dark Gray.

Second fire, use same colors as used in first fire to strengthen design.



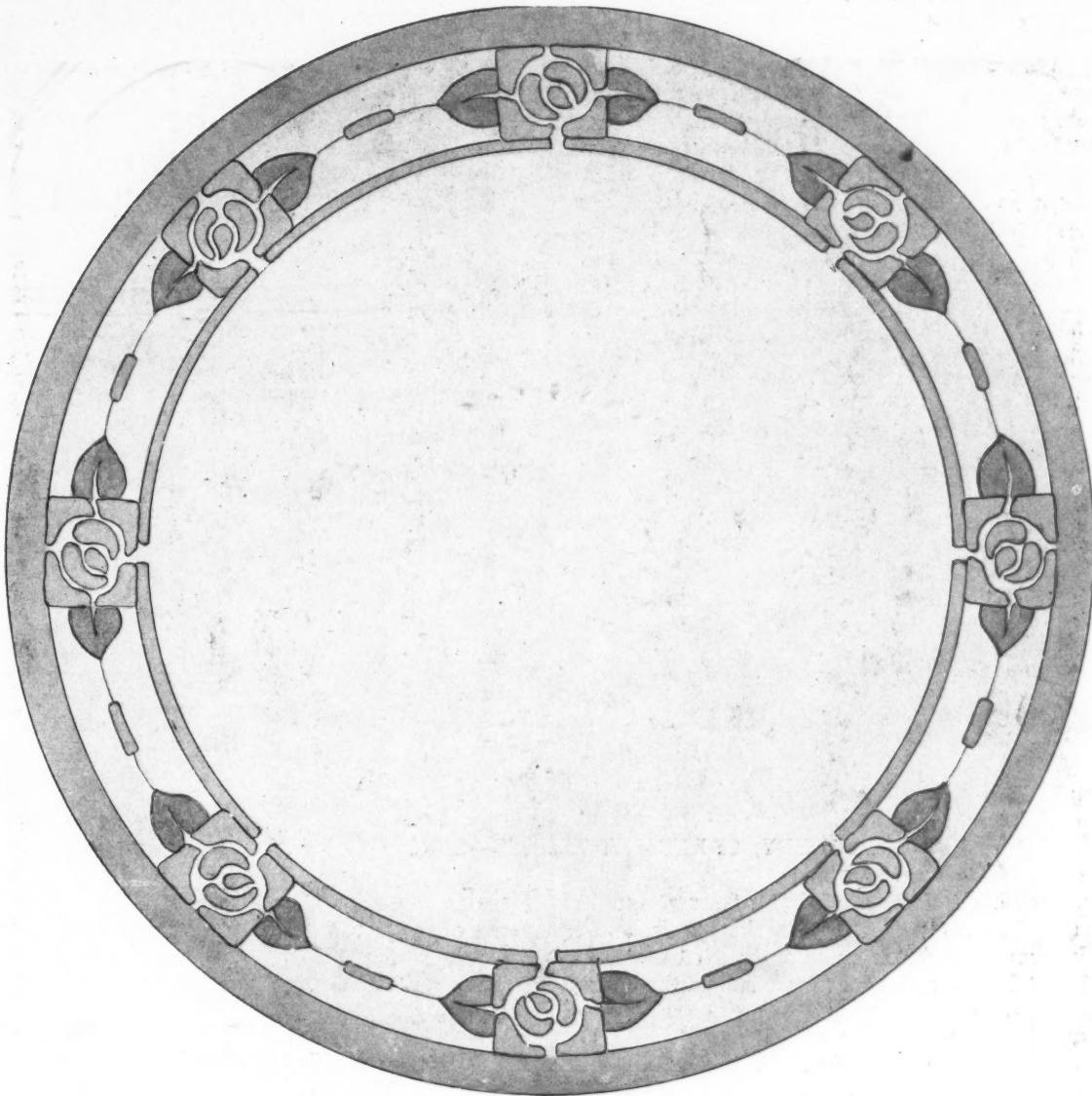
## VASE, ANEMONE MOTIF—ALBERT W. HECKMAN

This may be executed in soft enamels and gold or in dusted color with washes of color.



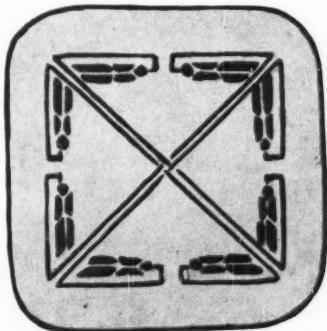
CHRYSANTHEMUMS—CAROLINE HETLAGE

(Treatment page 125)

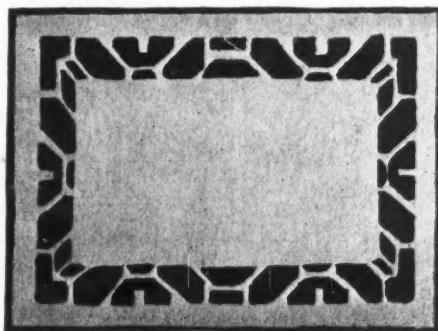


TEA PLATE, WILD ROSE MOTIF—SARA E. KING

One fire. Outline in Sepia, bake hard in oven. Roses, thin wash Wild Rose Yellow or Primrose. Leaves, Leaf Green shaded with Stem Brown. Outside rim, Gold; inside rim, Gold. Middle line connecting leaves, Sepia with Gold unit. Spread gold on very thin; bake hard and then put on another coat.



NO. 1



NO. 2

LITTLE BOXES—S. S. HOLT



NO. 3

(Treatment page 125)

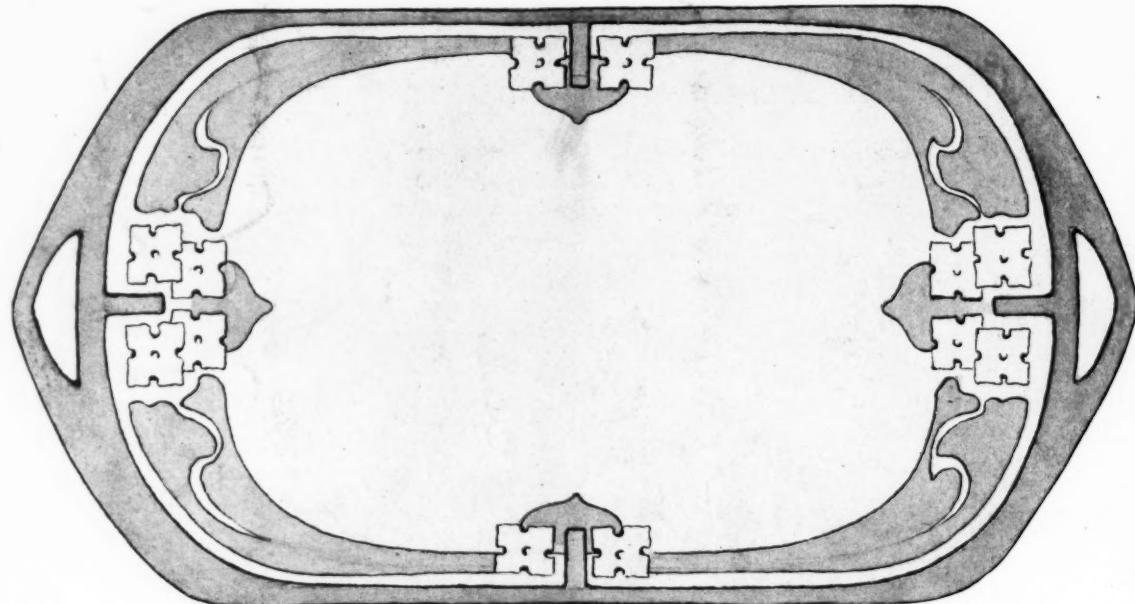


FERNERY, CHRYSANTHEMUMS—CAROLINE HETLAGE

**O**IL gray space back of the small light flowers, the leaf forms and the gray space between the panels, and at the top and bottom of the fernery, and dust with 1 part Flor-entine, and 1 part Pearl Gray. Oil the stems and the darkest

tones in the flowers and dust with Coffee Brown. Oil the petals of the three larger flowers and dust with Deep Ivory.

Second fire, oil over the entire surface and dust with equal parts Pearl Gray, Dove Gray and Ivory Glaze.



JEWEL TRAY, ARBUTUS MOTIF—SARA E. KING

Tint Trenton Ivory. Fire. Trace design; outline in Black; bake hard in oven; apply color and gold. Outside rim, Gold. Leaves, Leaf Green, tinted with Trenton Ivory and Light Brown. Flowers, Wild Rose Pink; centers, Gold. Small leaf in center of flowers, Leaf Green. Fire.



OCTOBER 1914  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N.Y.

WISTARIA VASE—MAY B. HOELSCHER



## WISTARIA VASE (Supplement)

*May B. Hoelscher*

**F**IRST Firing—Outline all of the design in Black. For dark brown parts in background use "Mason's" Hair Brown with a touch of Black to grey it. Small red forms are Yellow Red. For violet tone in the background of curved forms use Light Violet of Gold, toned with Deep Purple and a bit of Black. Background of flowers is "Fry's" Meissen Brown, toned with a bit of Black. The lower part of the vase is Meissen Brown and Brown Green, equal parts, padded.

Second Firing—Go over outline to make it uniform, then touch up background and lay in the enamels. For the leaves use Apple Green, touch of Black and Deep Purple, and shade with Shading Green toned. Test the enamels to get a soft

tone. The flowers are Light Violet of Gold toned and shaded with Deep Purple and Brown 4 with a touch of Delft Blue. Enamels can be fired the second time on Belleek.

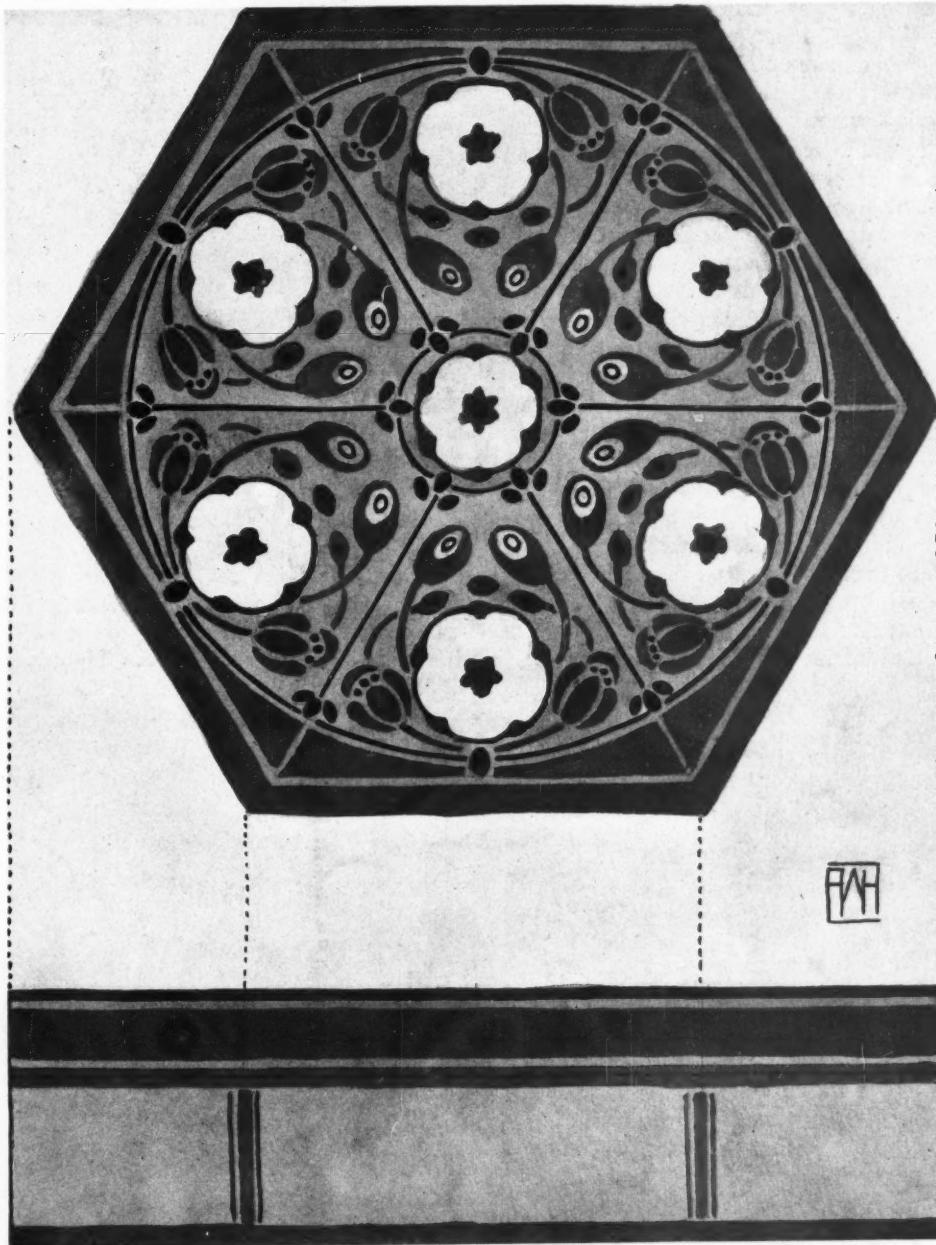


## CLUB NOTE

Hartford has at last a "Keramic Club" which has for its President, Mrs. Goodel Meyer, the club is composed of nearly all the old china decorators of Hartford.

The club will open September 15, a School of Design and its application to china, under the directions of Mrs. Goodel Meyer; they will hold an exhibit and sale in November.

Application for admission to school can be made at the Artist's Supply Dept. G. Fox & Co.



SATSUMA BOX, ANEMONE MOTIF—ALBERT W. HECKMAN

To be done in flat enamels and gold or in gold and lustre on ordinary china as desired

(Editorial—Continued from page 117)

have temporary difficulties in getting an adequate and satisfactory supply of white ware. They should not give up, because if they do they will surely miss the great boom which is bound to be the result of this war. This troublesome china question is going to be solved and to be solved in the right way. Some day we are going to have on the market a better supply than we ever had before, better ware and better shapes, and china and pottery decoration will progress as they have never done before.

Get ready for this time. Do not try to turn out painted china by the bushel, as so many have been doing. Remember that the supply is going to be short some day, do not try to produce much, but to produce something good. A well executed piece to the decoration of which thought and care have been given should bring as much money as half a dozen pieces crudely daubed with paint. Study design. We are just now publishing in the Magazine a series of excellent articles by Mrs. Paist. These will help you. The many designs in the coming issues as well as the back numbers of *Keramic Studio* will help you if you know how to use them. Do not only copy them, use them intelligently. Do not waste your china.

Also give some thought to the question of good shapes. In our efforts to induce the production of a good American white china we are telling manufacturers that we will supply designs of what would be suitable shapes for the amateur trade. Some of these days we may through the Magazine ask our designers and subscribers to send us designs of shapes to be used by manufacturers. If a line of American porcelain is going to be made specially for artists, the manufacturer cannot be expected to turn out the right shapes unless he gets help from the artists themselves. Let us have from the start, good shapes, better shapes than the Europeans have given us. Give a little thought to that side of the question right now.

P. S.—We wish to emphasize the point that there is no shortage of white china at present, all stores have a supply on hand, but, although we all hope that the war will not last long, we have to face the fact that all industrial life in France and Germany was stopped abruptly and absolutely the day of the declaration of war, and that even a war of short duration will leave several countries crippled for generations to come.

#### EXHIBITION NOTE

The Keramic Society of Greater New York announces the second annual exhibition to be held at the Hotel McAlpin, Broadway and 34th St., New York, in the Blue Room, during the week of November 9th to 14th, 1914.

This Blue Room of the Hotel McAlpin is an ideal place for such an exhibit. The Society is planning to show all classes of porcelain and adding tiles to show modern design for house decoration. A new feature will be a showing of china and tiles for use in Period rooms. A demand for vases, lamps, table service and tiles is being created by the extensive use of Period furniture and decorations by interior decorators, and the Society is planning to meet this demand.

Another feature which they hope to have well represented is lighting fixtures, fitted for electricity.

The most interesting class is the Elling prize bowl which undoubtedly will bring many new and unusual designs. All members of the Society are working hard to make the Exhibit a worthy one.

#### STUDIO NOTES

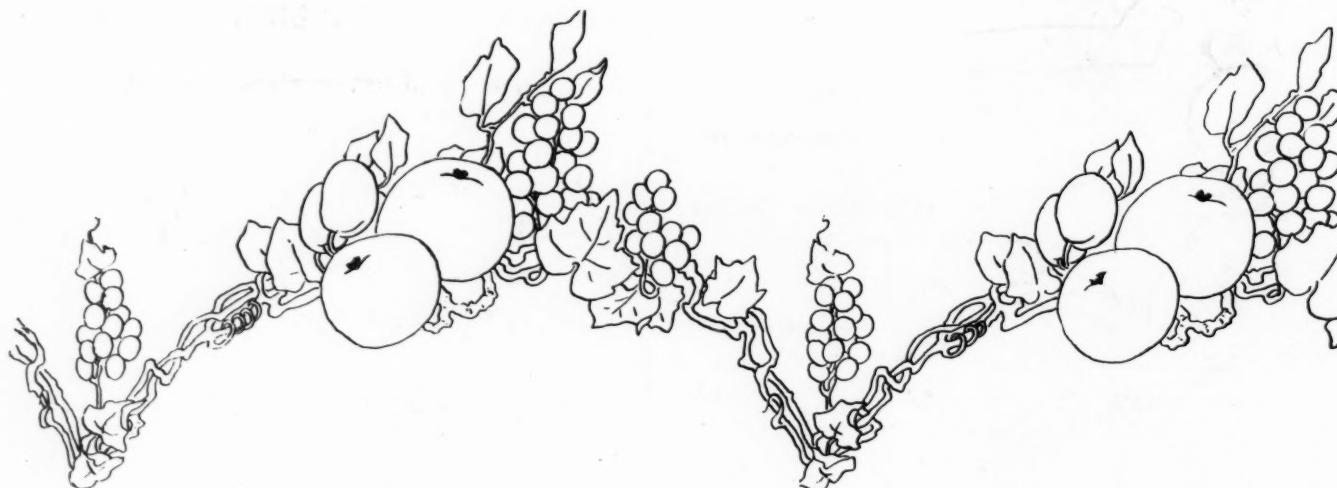
Mrs. Ione L. Wheeler of Chicago, Ill., after making one or two changes the past few months is now established in her new studio at 1101 Auditorium Tower.

Mrs. B. B. Crandall of Chattanooga, Tenn., after studying at the Columbia University, New York and also at private studios, will open up her own studio late in September. In addition to her former course of china decoration, she has added that of jewelry and pottery.

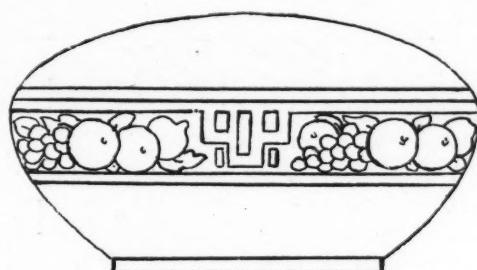
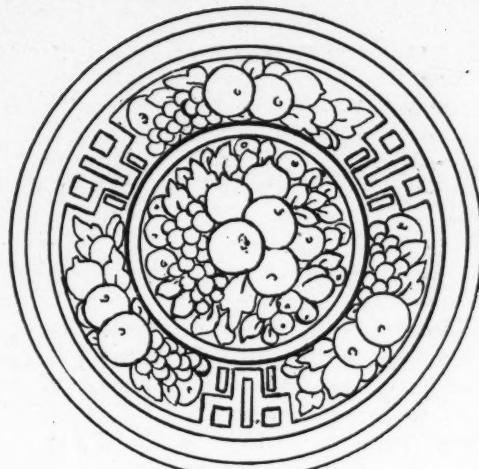
We are glad to learn from Miss Leah H. Rodman formerly of New York and Brooklyn, that she has entirely recovered her health at Charlotte, N. C., where she has established her studio until further notice.

The *Keramic Studio* has just received an announcement of the marriage of Blanche Van Court Schneider to Charles Roy Boudinot of Chicago, Ill.

Mrs. Boudinot has been teaching art in Chicago for the past ten years and such is the demand for her work that she will continue her order work and water color studies at her home, 5315 Kenmore Avenue. The studio at the Auditorium Building was given up on May 1st.



FRUIT BORDER



SATSUMA BOX—MAY B. HOELSCHER

**O**UTLINE in black. All bands are gold. Small squares in geometrical design Green; oblong Yellow Red. Back ground Ivory Tint. Apples, Yellow Red touch of Blood Red. Lemons, Yellow Enamels. Grapes, Violet shaded with Deep

Purple and Delft Blue enamels. Leaves, in enamels, Apple Green, touch of Black, shaded with Toned Shading Green. Done in two firings.

#### ANSWERS TO CORRESPONDENTS

*K. R.—What can be used over a too bright tone of dusting of dusted Oriental Ivory to soften it a trifle?*

Dust 1 part Pearl Grey and 5 parts Ivory Glaze over it.

*No. 2—With grey green for leaves what can be used for a darker shade?*  
Water Lily Green can be used.

*No. 3—What can be used over a trifle cloudy tinted and dusted combination of 1 part Pearl Grey, 1 Neutral Yellow, 3 Ivory Glaze which will not darken but give a cream tint and richness also what shades of green for leaves, and pink for small flowers would look well with it?*

The same mixture as in answer No. 1 can be used. Bright green can be used for leaves and Cameo for the flowers.

*S. J. E.—Will you kindly tell me how to submit designs to you. Also do you pay for the ones you use?*

Send the designs to the office and if it is material that can be used it will be copied and the originals returned and if not it will be returned to you at once. Yes, the designs are paid for. It is best to carry the designs out in black and white.

*A. M.—1 Kindly give me a receipt of a good medium for china painting.*  
To six parts Oil of Copaiaba use 1 part Oil of Lavender.

*No. 2—Is it necessary to have a mill to grind colors when bought in bulk?*  
It is better to grind the colors in a mill as it makes them smoother.

*No. 3—Are the mills expensive? Are there any books on toning or mixing, etc.?*

We do not know of such a book. Write to Paul Abbé, 30 Broad Street, New York, or B. F. Drakenfeld & Co., 50 Murray Street, for mills.

*Mrs. L. B.—Will you tell me in your next journal what I can do to cover up copper lustre. I have used it over opal lustre on a stein with poinsettias and it kills the red.*

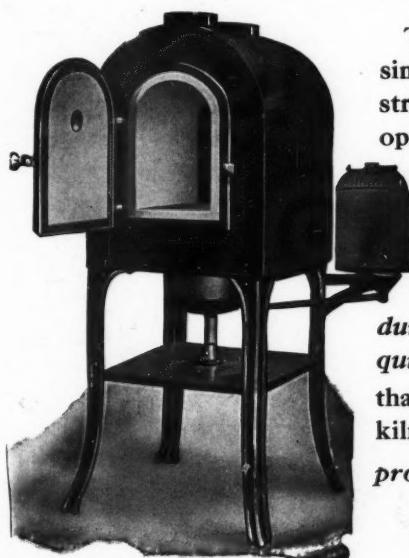
Roman gold would fire alright over the lustre.

*No. 2—in certain places on another piece the copper lustre has seemed to scatter over my black outline in the fire, how can I remedy this?*

If you mean that the lustre is on your outline just retouch the outline but if it has gone beyond it take it off with a china eraser.

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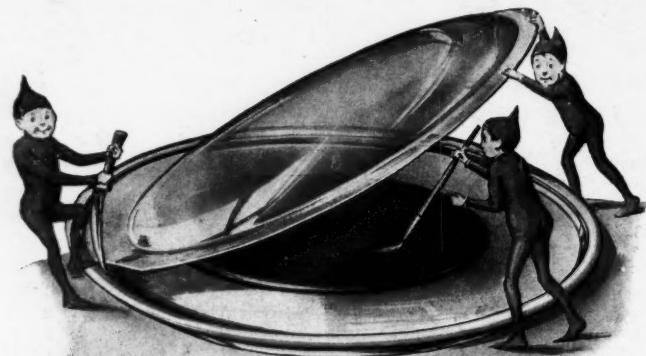
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